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THE PUBLIC SCHOOL MUSIC COURSE

THIRD BOOK.

WHITING



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Char. Earl.



Public School Music Course

THE
THIRD MUSIC READER

BY

CHARLES E. WHITING

FORMERLY TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS

BOSTON, U.S.A.

D. C. HEATH & CO., PUBLISHERS

1899

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June 14, 1928

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PREFACE.

This Third Music Reader is designed for the Fifth Grammar Grade, or for pupils from nine to eleven years of age. In schools where this Music Course is used the pupils of the fifth grammar class should have been taught in previous years enough of the rudiments of music to enable them to sing intelligently exercises and songs of greatly varied character in nine different keys. Since there are found in most schools, at the beginning of the school year, some pupils who have received no instruction in music, and in order that all the pupils of this grade may have the musical characters and terms with their names and meaning given, for reference, it has been thought best to devote the first few pages of this book to a review of previous studies.

The directions to teachers are given to aid those who have no assistance from a professional supervisor. As there are about three hundred exercises in this number, the teacher will have a great variety from which to select. The children should be taught to *think* in this department of instruction as in their other studies; teachers must not expect their pupils to learn music *unconsciously*; they must learn by *study* and *practice*.

The Time-Names used in these books are believed to be a decided help to the pupil in gaining a correct idea of the time-value of the different kinds of notes, especially those requiring only a part of a beat.

The breathing marks will be found an aid in keeping the voices together, and giving oneness and precision in enunciation of words, as well as in the general rhythmical effect.

In order to avoid using the same syllable for sharp five and the seventh tone of the major scale, many teachers prefer to call the last named syllable *ti*. Both *ti* and *si* are printed in this Music Course, and teachers will exercise their own judgment in deciding which to adopt. Teachers should be very careful to require their pupils to sing softly and distinctly.

A large number of the one- and two-part songs in this book are selections from the best German, English, French and American composers. It is believed the high order of music will tend to cultivate in the pupil a taste for none but good music. All the music in this number, (except where the name of another composer is given,) is the composition of the author of this series.

Acknowledgements are due to Mr. L. W. MASON and his publishers, GINN & Co., for permission to use his Time-Names.

July, 1889.
(BOOK III.)

CHARLES E. WHITING.

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(BOOK III.)

THIRD BOOK.

Review of the Rudiments Taught in the First and Second Books of this Series.

The teacher should write on the blackboard the following characters, and give this Grade a review of their previous studies.

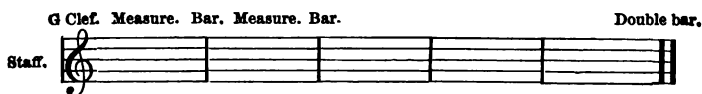
NOTES.

Whole-note, (\bigcirc) half-note, (J) quarter-note, (J)
eighth-note, (J) sixteenth-note. (J)

RESTS.

Whole-rest, (—) half-rest, (—) quarter-rest, (*)
eighth-rest, (J) sixteenth-rest, (J).

STAFF, CLEF, BARS, AND MEASURES.



The Staff consists of five horizontal lines. The G Clef is so called because it gives the name G to the second line of the Staff. Vertical lines drawn across the staff are called **bars**. The space between two bars is called a **measure**.

TIME MARKS.—BEATS.—ACCENTS.

$\frac{2}{4}$ Means two quarter-notes in a measure. $\frac{2}{2}$ Means two half-notes in a measure.
 $\frac{3}{4}$ Means three quarter-notes in a measure. $\frac{3}{2}$ Means three half-notes in a measure.
 $\frac{4}{4}$ and **C** (common) means four quarter-notes in a measure.
 $\frac{4}{8}$ Means four eighth-notes in a measure.
 $\frac{6}{8}$ Means six eighth-notes in a measure. $\frac{6}{4}$ Means six quarter-notes in a measure.

The hand motions in $\frac{6}{8}$ and $\frac{6}{4}$ time are, down on the first count, and up on the fourth count. In all other kinds of measures, the upper figures of the time marks indicate the number of beats.

The first beat is accented in the two- and three-part measures.

The first and third beats are accented in four-part measure.

The first and fourth counts are accented in six-part measure.

A curved line under two notes on the same line, or on the same space, is called a **tie**, and indicates that one sound is given for the two notes.



The same mark under two notes on different degrees of the staff, is called a **slur**, and the two or more notes thus connected are to be sung to one word or syllable.

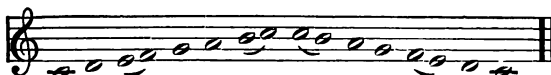


Major Scale.

4	f̃	Fa
3	ẽ	Mi
2	d̃	Re
1	c̃	Do
8	ĩ	Do
7	b̃	Si T̃
6	ã	La
5	g̃	Sol
4	f̃	Fa
3	ẽ	Mi
2	d̃	Re
1	c̃	Do

FORMATION OF THE MAJOR SCALE.

MAJOR SCALE ON THE STAFF.



Scale Names. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

Syllables. do re mi fa sol la si do do si la sol fa mi re do

Pitch Names c d e f g a b c c b a g f e d c

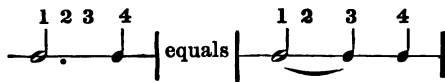
BEATING TIME.

The author of this Series believes in requiring the children to beat time, and has advised the teachers in the lower grades to require it.

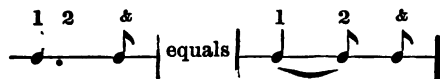
If it has been done by the class using this book, the teacher will need to give but little instruction in this exercise. The teacher should be very particular to have the class keep good time, and sing in tune.

DOTTED NOTES.

This class has had practice in singing dotted half- and dotted quarter-notes. A dot written at the right of a note increases its value one half: *e. g.* a dot after a half-note takes the same time as a quarter-note.



A dot after a quarter-note takes the same time as an eighth-note.



FORMATION OF THE CHROMATIC SCALE ASCENDING.

Chromatic Scale
Ascending.

8	c	Do
7	b	Si Ti
6	a#	Li
6	a	La
5	g#	Si
5	g	Sol
4	f#	Fi
4	f	Fa
3	e	Mi
2	d#	Ri
2	d	Re
1	c#	Di
1	c	Do

A Sharp (#) is used to raise the pitch of a note a half step.



EXERCISES SHOWING THE USE OF SHARP 4, 5, AND 2.



A Natural (♮) is used to take away the effect of a sharp or flat.



Every Pupil of this grade should commit to memory the syllables of the Chromatic Scale, ascending and descending.

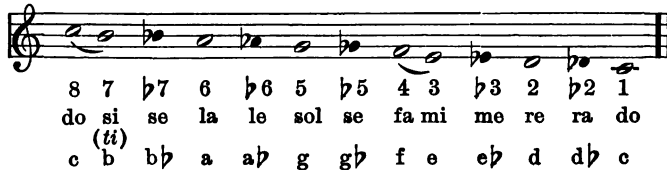
CHROMATIC SCALE DESCENDING.

Chromatic Scale
Descending.

8	c	Do
7	b	Si Ti
7	b2	Se Te
6	a	La
6	a2	Le
5	g	Sol
5	g2	Se
4	f	Fa
3	e	Mi
3	e2	Me
2	d	Re
2	d2	Ra
1	c	Do

A flat is used to lower the pitch of a note a half step.

This Grade should not be required to sing this scale as a whole.



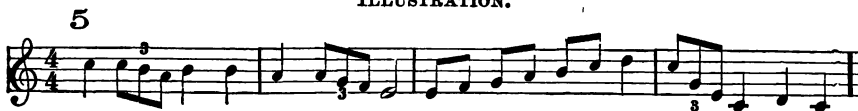
EXERCISE INTRODUCING FLAT 7.



TRIPLETS.

When three notes are sung in the time of two of the same kind, they are called Triplets.

ILLUSTRATION.

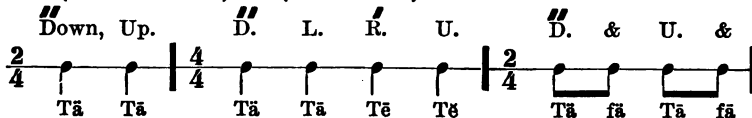


MARKS OF EXPRESSION.

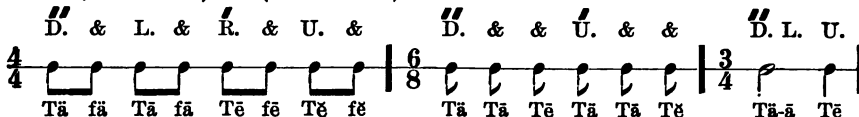
p, Soft. *pp*, Very soft. *m*, Medium. *f*, Loud. *ff*, Very loud. *crescendo*, or *cres.*, Increase in power. *diminuendo*, or *dim.*, Diminish in power. *retard*, or *rit.*, Slower.

TIME NAMES.

Tā (a as in Fāther.) Tā (a as in fāte.)



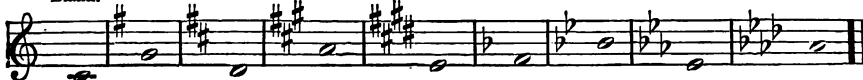
Tē (e as in mē.) Tē (e as in mēt.)



KEY SIGNATURES.

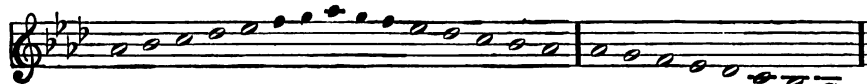
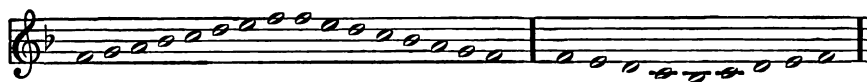
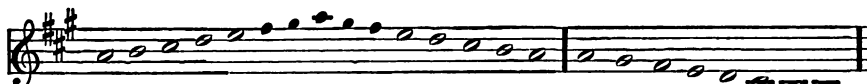
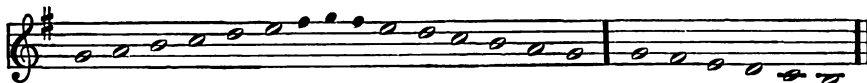
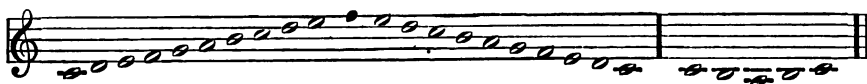
The Key note indicated by any signature should be learned by every pupil of this Grade.

Blank.



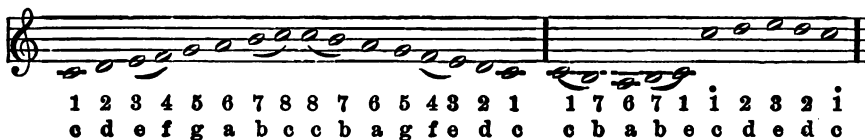
SCALE DIAGRAMS.

When no charts are used, the teacher should copy these scales on the black-board for scale drill.



MAJOR SCALE OF C.

SCALE EXTENDED.



EXERCISES FOR NAMING LETTERS.

Require each pupil to name letters of one Exercise.



10

Down, Up, D. U.



11

D. L. & R. U.

✓ D. L. & R. U.



12

D. L. U.



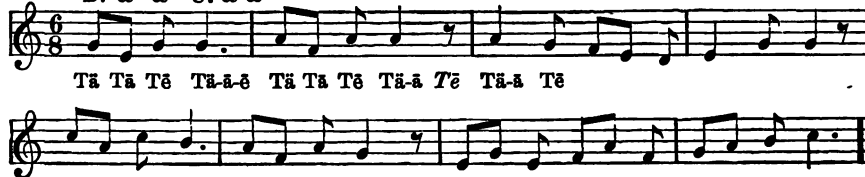
13

D. & L. U.



14

D. & & U. & &



15

Tā Tā Tē Tē Tā-ā Tē-ē Tā-ā Tē-ē Tā-ā-ē-ē

16

Tā Tā fā Tē Tē Tā fā Tā fā Tē fē Tē Tē-ē

17

Tā Tā Tē Tā Tā Tē

18

D. L. & R. U.

Tā-ā fā Tē Tē

19

Tā Tā Tē Tā-ā Tē Tā-ā Tē

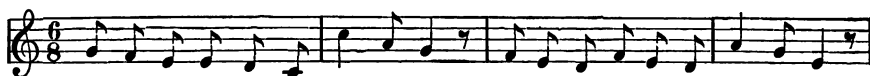
20

& U. & D. L. & U. &

fā Tē fē Tā Tā fā Tē fē Tā-ā fā Tē fē Tā Tā

fā Tē fē Tā-ā fā Tē fē

MERRILY GREET THE MORN.



Mer-ri - ly, mer-ri - ly greet the morn; Cheer-i-ly, cheer-i-ly sound the horn;



Hear the ech - oes, how they play, O - ver hills and far a - way.

21 Sharp 4.



Tä Tä Të Të Tä Tä fä Të Të

22 Sharp 4 and 2.



Të-s

23



Tä-ä Të

24



Tä fä Tä fä Të fë

25



Tä Tä Të Tä-ä-s

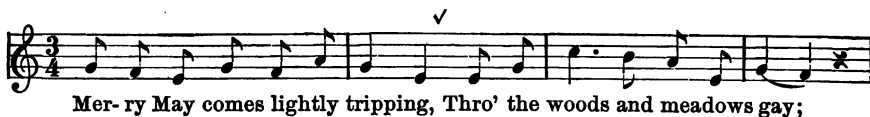
Tä-ä-s



Tä-ä Të

Tä-ä-ë-ä Të

MERRY MAY.



30

Tē Tā-ā Tē

Tā-ā Tā-ā Tē

SONG OF THE SUMMER WINDS.

1. Up the dale and down the bourne, O'er the mead-ow swift we fly;
2. Through the blooming groves we rus-tle, Kiss-ing ev-'ry bud we pass—
3. Bend-ing down the weep-ing willows, While our ves-per hymn we sigh;

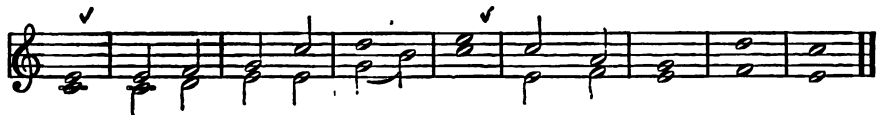
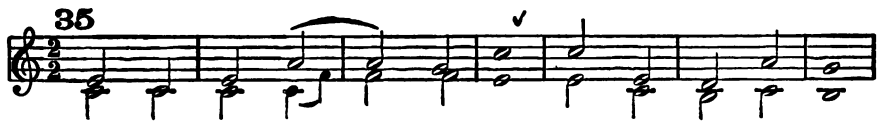
Now we sing, and now we mourn, Now we whis-tle, now we sigh.
 As we did it in the bustle, Scarcely knowing how it was.
 Then un-to our ro-sy pillows, On our wea-ry wings we hie.

GEORGE DARLEY.

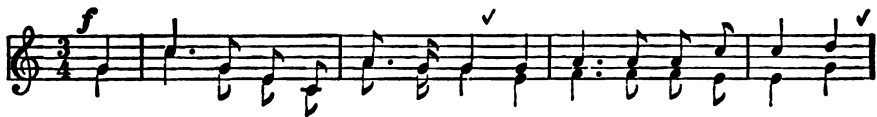
31

32

33



OUR NATIVE SONG.



1. O sing with voices clear and strong, The song of songs up - rais - ing,
2. Thou old - en bard - lo fa - ther - land, Thou land of truth and beau - ty,
3. With thee for aye we cast our lot; To home and vir - tue tru - ly,



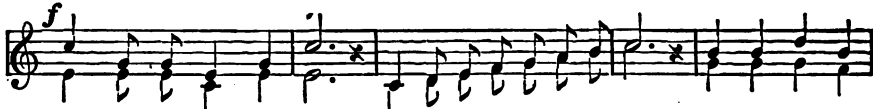
Our own, our fa - thers' na - tive song, Set wood - land ech - oes prais - ing.
 Thou dear, thou well - be - lov - ed land, Thy praise is joy and du - ty.
 We ded - i - cate our hand and heart, And soul, and spir - it new - ly.

COME, LET US LEARN TO SING.

ENGLISH.



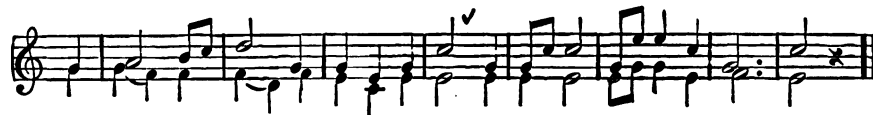
1. Come, let us learn to sing, Do re mi fa sol la si do;
 2. This is the scale so sweet, Do re mi fa sol la si do;
 3. Come, let us sing the song; Do re mi fa sol la si do;



Loud let our voic - es ring, Do re mi fa sol la si do; Let us sing with
 Sing it with ac - cent meet, Do re mi fa sol la si do; First as - cend in
 Sing it both sweet and strong, Do re mi fa sol la si do; If you would not



op - en sound, With our voic - es full and round; Do si la sol fa mi re do.
 ac - cents true, Then descend in or - der too; Do si la sol fa mi re do.
 sing by rote, You must learn to sing by note; Do si la sol fa mi re do.





MORNING SONG.

GERMAN.



1. I've been sit - ting by the hill-side, Lit - tle birds flew gai - ly round;
2. I've been stand-ing in the gar-den, Where the buz-zing bees flew round,
3. I've been wand'ring in the woodland, Where the squir-rels sport so free,
4. I've been walk-ing in the mead-ow, Where the swallow sail o'er the brook,



What a sing-ing, What a spring-ing, From their nestlings to the ground,
 What a hum-ming, go-ing, com-ing, As their hon-ey cells they found,
 What a spring-ing, run-ning, leap-ing, Up and down the wal-nut tree,
 What a dip-ping, what a dip-ping! It is droll e-nough to look,



From their nest-lings to the ground! What a sing-ing,
 As their hon-ey cells they found. What a hum-ming,
 Up and down the wal-nut tree. What a spring-ing,
 It is droll e-nough to look. What a dip-ping,



what a spring-ing, From their nest-lings to the ground!
 go-ing, com-ing, As their hon-ey cells they found
 run-ning, leap-ing, Up and down the wal-nut tree!
 what a dip-ping! It is droll e-nough to look.

39 

40

The musical notation for measure 40 shows a sequence of notes and rests on a single staff. The notes are: a quarter note (G4), a dotted quarter note (A4), an eighth note (B4), a quarter note (C5), a quarter note (B4), an eighth note (A4), and a quarter note (G4). There are rests in the first and third positions of the measure.

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one flat (B-flat). It consists of two measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B-flat4. The second measure contains a quarter note A4, a quarter note G4, and a quarter note F4. A 'v' mark is placed above the first measure.

41

6/8



O'ER THE FIELDS.



8	g
7	f#
6	e
5	d
4	c
3	b
2	a
1	g

KEY OF G.

SCALE OF G MAJOR.

Pitch, one on F.

Pitch, eight on A.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1
 g a b c d e f# g f# e d c b a g g f# e d c b a g

EXERCISE IN NAMING LETTERS.

Let each pupil name one Exercise.

44 45 46 47 48

49
D. L. R. U.

Tä Tä Të Të

50
D. L. U.

Tä Të Të Të-ä Të

51
D. & L. & U. &

Tä fä Tä fä Të fë Të-ä Të

52

Të-ä fä Të

53

Tä Tä Të Tä-ä Të

Tä-ä Të Tä-ä-ä

54

D. L. & R. U.

Tä Tä fä Të Të

Të-ë Tä Tä Të Të Tä-ä Të-ë

55

Tä Tä Tä Tä

Tä-ä

56

D. L. & U.

Tä Tä fä Të

57

Tä fä Tä fä Të

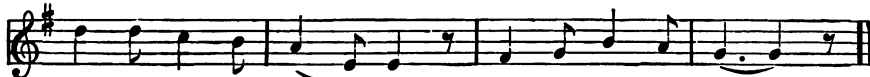
Të fë

Tä fä Tä fä Të fë

DAYS OF SUMMER GLORY.



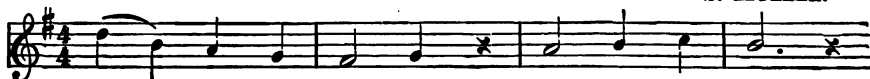
1. Days of sum - mer glo - ry, Days I love to see,
 2. All the day I'm live - ly, Though the day be long;



All your scenes so pleas - ant, They are dear to me.
 And from morn till even - ing, Sound my hap - py song.

MORNING.

S. MULLER.



1. Morn - ing a - wak - eth, Dark - ness is gone,
 2. Birds with their mu - sic, Fill the pure air,
 3. Bright - ly the dew - drops Shine on the grass;



Bright - ly a - bove us, Shin - eth the sun.
 Flow - ers their fra - grance Breathe ev' - ry where.
 Bees through the mead - ows Hum as they pass.

58

GERMAN MELODY.



Tē Tā Tā Tē

Tā-a Tē



Tā-a-ā



59

Tă fă Tă fă Tě Tě Tă fă Tă fă Tě-ě

60

U D L & U

Tě - ä Tă fă Tě Tě - ä Tă fă Tě

Tă fă Tă fă Tě fă Tă-ä Tě

61

Tě Tă Tă Tě

Tă Tă fă Tě Tě Tă-ä

62

U & D L & R U ✓ D & L & R U

Tě-ě-ně Tă Tă-ä-ä-nă Tě Tě Tă-ä Tě Tě Tă-ä-ä-nă

Tă Tă fă Tě Tě-ě-ně Tă fă Tă fă Tă-ä-ä



IF I WERE A BIRD.



1. If I were a bird I would soar on high, And clap my wings as I'd
2. I'd wheel and I'd float thro' the bright blue air, Then I'd drop be - low to the
3. I'd fly far a - way to a shel-tered nook, And build my nest by the
4. I'd swing and I'd rock on my down - y nest, And smooth my feathers for
5. In morning's bright light I would swift-ly speed, Where bus - y hands sow the
6. O'er broad fields of green I would sing and roam, Then hie a - way to my



cleave the sky, And clap my wings as I cleave the sky.
 mead - ow fair, Then I'd drop be - low to the mead - ow fair.
 murmuring brook, And build my nest by the murmur-ing brook.
 even - ing's rest, And smooth my feathers for even - ing's rest.
 pre - cious seed, Where bus - y hands sow the pre - cious seed.
 own sweet home, Then hie a - way to my own sweet home.

LITTLE BIRD WITH EAGER WING.



1. Lit - tle bird with ea - ger wing, Stop - ping now and then to sing,
2. Bus - y bee, from flow'r to flow'r You are fly - ing ev' - ry hour;
3. Gen - tle breeze a - long the grass, Ver - y soft - ly you do pass;



Can you in your chirping way, Teach me something new to - day?
 Can you in your humming way, Teach us something new to - day?
 Can you in your rustling way, Tell us something new to - day?



The lit - tle bird sings in his in - no - cent glee, That
 The bee does not tri - fle her mo - ments a - way, And
 Just like the pure breez - es that soothe as they go, May

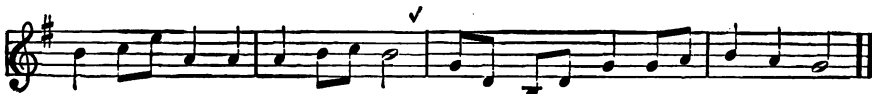


we should be grate - ful and joy - ous as he.
 we should be ac - tive in work or in play.
 we e'er be read - y to soothe oth - ers' woe.

65



Tā Tā fā Tā-ē



Tā fā Tā fā Tō Tē fē

66



NOW TO SING.



1. Now to sing let all be read - y, Voic-es cheer-ful, firm and stead - y,
2. Fa-ces pleasant, bright and cheerful, Not one scowling, sad or tear - ful,



Do not stop nor look a - bout you, For we would not sing without you.
So let each some help be bring-ing To the hap - py hours of sing - ing.

67







CHARMING LITTLE LILY.

GERMAN.



1. Charm - ing lit - tle li - ly Spark - ling in the dew,
 2. Col - ours like the morn - ing Form thy charm - ing dress;
 3. Pur - est lit - tle flow - er, Clear as morn - ing's light,



Who's ca - res'd more free - ly, Love - ly flower, than you?
 Who in bright a - dorn - ing Can thy dress sur - pass?
 Far from e - vil's pow - er, Ev - er pure and bright.



MY COUNTRY, 'TIS OF THEE.



1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My nat - ive coun - try thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - ther's God! to thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died, Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free-dom's song; Let mor - tal tongues a - wake, Let all that
To thee we sing; Long may our land be bright, With freedom's



pilgrims' pride, From ev - 'ry moun - tain side let free - dom ring.
tem - pled hills, My heart with rap - ture thrills, Like that a - bove.
breathe partake, Let rocks their si - lence break, The sound pro-long.
ho - ly light, Pro - tect us by thy might, Great God our King.

76



77



THE VIOLET.



1. Star eyed beau-ty, dwell - er low, By the gar - den por - ti - co,
 2. Ev - 'ry wind that pas - seth by, Ev - 'ry sun-beam in the sky,
 3. I have sought thee, mod - est flower, And am cap - tive in thy power;



Thou dost spell me by thy power, Gen-tle un - pre - ten-ding flower.
 Each clear drop of morn-ing dew, Is a piece and part for you.
 Some rich hon - ey may I get, From thee lit - tle vi - o - let.

78



79



80



WE BIRDS ARE HAPPY.

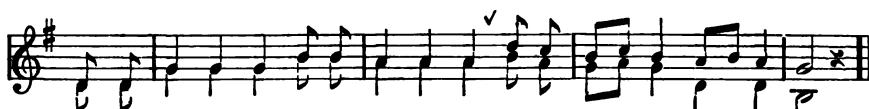
SILESIA MELODY.



1. We birds are hap - py all day long, With fly - ing, hopping, sing - ing;
 2. We're full of health and free from care, To eat are al - ways a - ble;
 3. And when our dai - ly work is done, We rest in cool green bow - ers;



And all can hear our joy - ful song, Thro' field and for - est ring - ing.
 For as we're fly - ing ev - 'ry - where, We find a well spread ta - ble.
 We sleep in peace, and ev - 'ry - one, Dream o'er our hap - py hours.



Did - di - ral la, la, di - di - ral la, la, Did - di - ral la ral la, la.

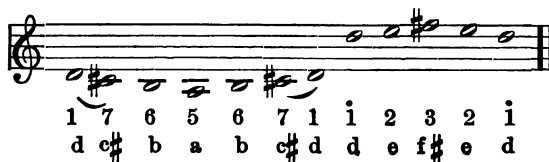
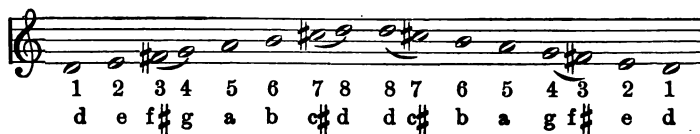




3	f#
2	e
1	d
7	c#
6	b
5	a
4	g
3	f#
2	e
1	d
7	c#
6	b
5	a

KEY OF D.

SCALE OF D MAJOR.



PITCH NAMES (letters) to be recited by every pupil.



89

90

Tā-ā Tē Tā-ā-ē

91

Tā fā Tā fā Tē Tā-ā Tē fē

Tā fā Tā Tē fē

92

Tā fā Tā fā Tē Tē Tē-ē

Tā fā Tā fā Tē-ē

THE MILL WHEEL.

Spirited.

1. Round and round it goes! As fast the wa - ter flows! The
 2. Turn - ing all the day, It nev - er stops to play, The
 3. Spark - ling in the sun, The mer - ry wa - ters run, Up -



drip - ping, drop - ping, roll - ing wheel, That turns the nois - y,
 drip - ping, drop - ping, roll - ing wheel, But keeps on grind - ing
 on the foam - ing, flash - ing wheel, That laughs a - loud, but



dust - y mill; Round and round it goes, Round and round it goes.
 gold - en meal; Turn - ing all the day, Turn - ing all the day.
 work - eth still; Sparkling in the sun, Sparkling in the sun.



Tā Tā fā Tē Tē Tā - ā Tē Tē



Tā - ā Tē

Tā - ā - ā



Tā Tā - ā

Tā - ā fā Tē

95

Tē Tā-ā fā Tē Tā-ā Tē Tā-ā Tē

Tā-ā-ē

96

Tā Tā-ā Tā Tā-ā Tā-ā fā Tā-ā-ā Tā

Tā-ā fā

97

Tā Tā Tē Tā-ē Tē Tā-ā Tē

Tā-ā fā

98

Tā Tā fā Tē Tē Tē-ē

Tā-ā fā

CHRISTMAS BELLS.

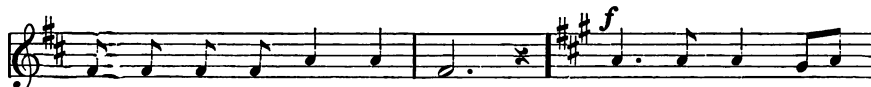
ENGLISH.



1. Oh, the bell - chimes sweet - ly peal - ing, Gent - ly on the
2. Hark! a sim - ple lay they're chim - ing, Hear the wild con -
3. List! a - gain those tongues are seem - ing, With a thou - sand



air they're steal - ing, Mer - ry mer - ry Christ - mas bells,
 fu - sion rhym - ing, Mer - ry mer - ry Christ - mas bells,
 voic - es teem - ing, Mer - ry mer - ry Christ - mas bells,



Mer - ry, mer - ry Christ - mas bells. Joy and love they're
 Mer - ry, mer - ry Christ - mas bells. Now in scale me -
 Mer - ry, mer - ry Christ - mas bells. Tell - ing what a



now re - veal - ing, Puls - es' throb and hopes' re - veal - ing,
 lo - dous climb - ing, Then a low and silv' - ry tim - ing,
 star is gleam - ing, Now from Ju - dah's plain is beam - ing,



Merry, merry Christmas bells, Merry, mer - ry Christmas bells.
 Merry, merry Christmas bells, Merry, mer - ry Christmas bells.
 Merry, merry Christmas bells, Merry, mer - ry Christmas bells.

Pitch, one on C.



Tě řě ľě Tă Tă Tě Tě řě ľě Tă Tă Tě Tě Tă-ă-ănă Tă-ă-ănă Tě fě Tě fě

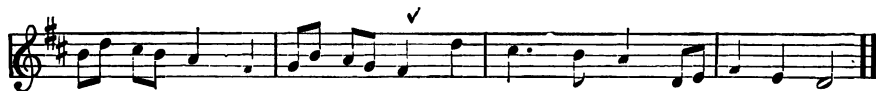


SPARED TO BEGIN ANOTHER WEEK.

HANDEL.



1. Spared to be-gin an-oth-er week, Thy blessing, Lord, we humbly seek; Guide
2. Give mem-'ry and at-tention Lord, Let ev-'ry mind with truth be stor'd; More



in the les-sons of the day, Guard us from dan-ger in our play.
of thy Scriptures may we know, Wis-er and bet-ter may we grow.

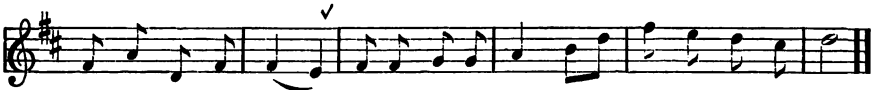
SUNSHINE.



1. Smiling in the val - ley, Streaming o'er the plain, See the mer - ry
2. Welcom'd by the songs - ters, in each sha - dy glen, As soft lines it

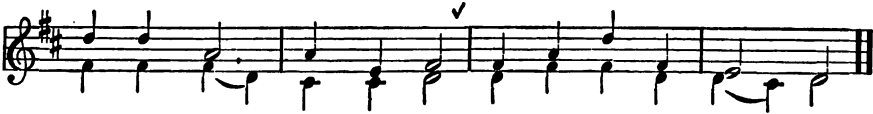


sun - light Bringing joy a - gain; Struggling through the branch - es
tra - ces With a gold - en pen. Mer - ry, mer - ry sun - light,



Of the for - est trees, Dancing in the streamlet Gliding mer - ri - ly.
Gleaming from the west, Of all nature's beau - ties, Thee I love the best.

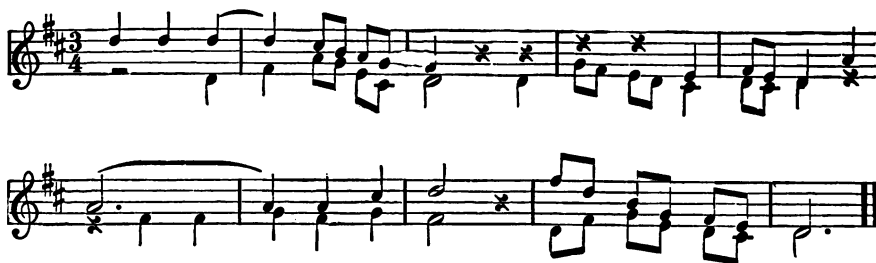
104



105



106



NIGHT HAS SPREAD HER SABLE PALL.



1. Night has spread her sa - ble pall O - ver all the earth;
2. Birds and flowers and hum - ming bees, Rest in slum - bers light;
3. Slum - ber light through all the night, Tinged with hap - py dreams;



Hush'd are sounds of bus - y toil, Hush'd the songs of mirth.
 And as we our couches seek, Bid we all good - night.
 May our Guardian keep us all Till the morn - ing beams.

107



TO THE WOODS AWAY.

A. L. COWLEY.



1. To the woods a - way, a - way, For 'tis our hol - i -
 2. To the woods a - way, a - way, To hear the sweet bird's



day; O'er flow - 'ry mead we'll gai - ly speed, And spend a hap - py
 lay; In glad sun-light, 'mid flow - ers bright, We'll spend a hap - py



day. To the woods a - way, To the woods a -
 day. To the woods a - way, To the woods a -



way, For 'tis our hol - i - day; A - way, a - way!

108





109

110

QUIET EVENING STAR.

(May be sung in key of E.)

A. L. COWLEY.

p

1. Peace - ful, qui - et even - ing star, Calm - ly shin - ing
 2. Peace - ful, qui - et lit - tle child, Look - ing up with

from a - far, Smil - ing on me from a - bove,
eyes so mild, As a spar - kle up a - bove,

pp
Whis-per to me words of love; Words of love, words of love.
This I whis - per, God is love; God is love, God is love.

111

112

113

EVENING CHIMES.

ENGLISH.



1. Hark! I hear the sweet bells ring-ing, Ringing on the even-ing air;
 2. Ring, ye bells, your sweet-est meas-ure, How I love your tones to hear!



Sweet-est thoughts of mem-'ry bring-ing, Ev-er joy-ous, fresh and fair.
 And my heart is full of pleas-ure, As they fall up-on my ear.



Ding-dong, ding-dong, ding-dong mer-ry bells, Sing the strain, the old re -



frain, The songs we loved in ear-ly time, Ring your sweetest chimes.



115

6	f#
5	e
4	d
3	c#
2	b
1	a
7	g#
6	f#
5	e
4	d
3	c#
2	b
1	a

KEY OF A.

SCALE OF A MAJOR.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
a b c# d e f# g# a a g# f# e d c# b a

1 2 3 4 5 6 5 4 3 2 1
a b c# d e f# e d c# b a

Let each pupil recite one Exercise. (Pitch Names.)

116 117 118 119

120

Tä Tä Të Të

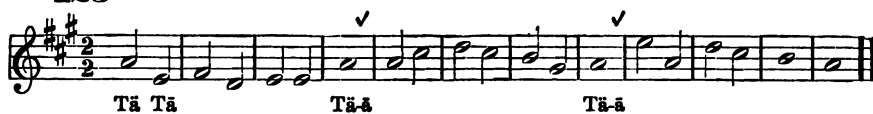
121



122



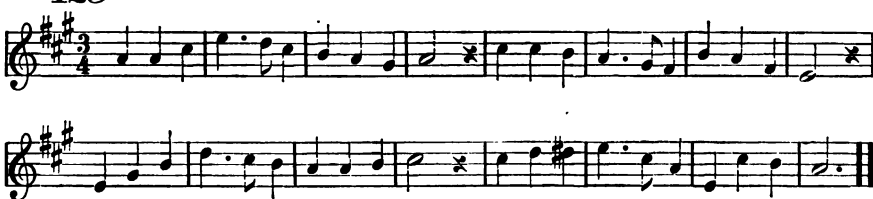
123



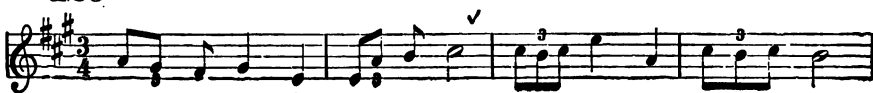
124



125



126





127



ISLE OF BEAUTY.

GERMAN.



1. Shades of evening close not o'er us, Leave our lone-ly bark a - while;
2. 'Tis the hour when happy fa - ces Smile around our ta - per's light;



Morn a - las! will not re - store us Yonder dim and dis - tant Isle.
 Who will fill our va - cant pla - ces? Who will sing our songs to - night?



Still my fan - cy can dis - cov - er Sunny spots where friends may dwell;
 Through the mist that floats a - bove us Faint - ly sounds the ves - per bell,



Dark - er shadows round us hov - er; Isle of beau - ty, fare thee well.
 Like a voice from those who love us, Breathing fond - ly, fare thee well.



CHILDREN OF THE CITY.



2. But - ter - cups all gold - en, Dais - ies red and white,
3. Birds of bush and bow - er War - ble all the day,
4. As the star - ry dais - ies Gem the ver - dant earth,



Gemm'd with pearl - y dew - drops, Spark - le in the light.
Chil - dren of the ci - ty, Rise, and come a - way.
Chil - dren are home's flow - ers, Bloom - ing round the hearth,

LOVELY JUNE.



1. In the love - ly month of June, Na - ture sings her sweetest tune;
 2. Sweetest mu - sic far and near, Fills with joy the listening ear;
 3. Ev - 'ry sea - son made for man, Works its part in God's great plan;



Earth is filled with fragrance rare, From the per - fume lad - en air.
 Song of birds and breath of flow'rs, Crown with bliss the pass - ing hours;
 But the sun - shine of sweet June, Fills the world with one glad tune;



As we hail with glad de - light, All thy beau - ties fair and bright.
 And we own by sound and sight, Earth is beau - ti - ful and bright.
 Hear the ech - oes, how they ring, As we gai - ly, gai - ly sing.



Love - ly June! Love - ly June! Charm - ing month of June!



Tā fā Tā fā Tē fē Tē

Tā Tā-f Tē fē



Tā Tā fā Tē fē Tē

132



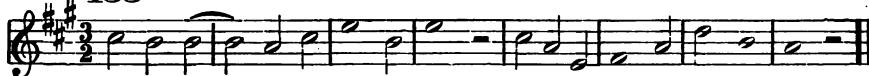
fā Tē fē Tā Tā Tē - ā Tā fā Tē fē Tā Tā fā



Tā-ā fā Tē fē Tā Tā fā Tē fē



133



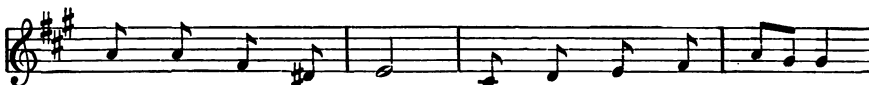
Tā Tā Tē - ā Tā Tē Tā-ā Tē Tā-ā Tē

Tā Tā-ē Tā-ā Tē

CHARMING LITTLE VALLEY.



1. Charming lit - tle val - ley, Smil - ing all so gai - ly,
2. Skies are bright a - bove thee, Peace and qui - et love thee,
3. May our spir - its dai - ly Be like thee, sweet val - ley,



Like an an - gel's brow, Spread - ing out thy treas - ures,
 Tran - quil lit - tle dell; In thy fra - grant bow - ers,
 Tran - quil and se - rene; Em - blems to us giv - en,



Call - ing us to pleas - ures, In - no - cent as thou.
 Twin - ing wreaths of flow - ers, Love and friend - ship dwell.
 Of the vales of heav - en, Ev - er bright and green.

134



135



HOW SWEET TO SING THY PRAISE.

GERMAN.



1. How sweet to sing thy praise, Our Fath - er and our King! To
2. Thou lov - est Zi - on's throng, When gathered in thy praise, And
3. Lord, lend a list'n - ing ear, While we our off' - rings bring! O,

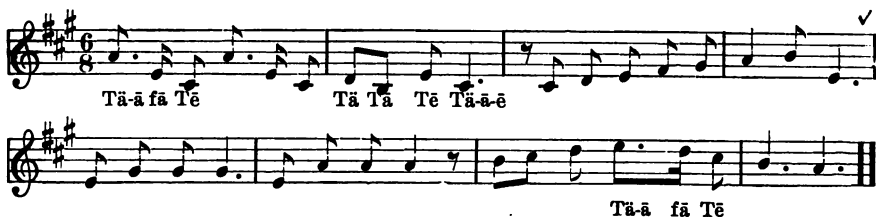


thee our cho - ral thanks we raise, And tune - ful off' - rings bring.
 hear - est when our grate - ful songs, To thee we hum - bly raise.
 let thy lov - ing spi - rit here In - spire us while we sing.

136



137



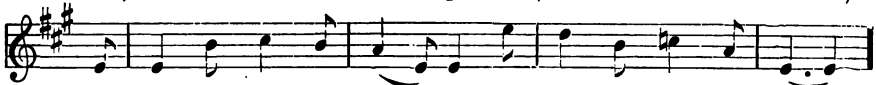
A LITTLE RAIN DROP.



1. I'll hie me down to yon - der bank, A lit - tle rain - drop
2. I may not lin - ger, said the brook, But rip - ple on my
3. If lit - tle things that God has made, Are use - ful in their



said, And try to cheer that lone - ly flow'r, And cool its mos - sy bed;
 way, And help the rills and riv - ers all, To make the o - cean spray;
 kind, O let us learn a sim - ple truth, And bear it e'er in mind;



Perhaps the breeze will chill me Be - cause I am so small,
 And I must haste to la - bor. Re - plied the bu - sy bee.
 That ev - 'ry child can praise Him, How - ev - er weak or small,



But sure - ly I must do my best, For God has work for all.
 The sum - mer days are long and bright, And God has work for me.
 Let each with joy re - mem - ber this, The Lord has work for all.



BIRDS ARE SINGING.

F. C. LEIDEL.



1. Birds are singing, flowers are springing, Green are woods and fields once more;
2. Joy is burst-ing forth a-round us, O'er the hills, a - cross the vales;
3. Let us then go forth and wan-der By the streamlet o'er the plain;

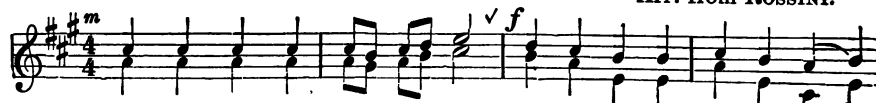


We will go and seek their treasures, Wand'ring o'er earth's grass-y floor.
 Far and wide by breez-es waft-ed, And the songs of night-in-gales.
 By the hedges, 'neath the shad-ows, Forth in - to the world a - gain.



UP THE HILLS.

Arr. from ROSSINI.



1. Up the hills this sun - ny morn, Voic-es clear as bu - gle horn,
2. Now thro' sha - dy vale and grove, Oh, so hap - py, hap - py rove.

pp Echo. Fine.



List to the ech-oes as they flow, Here we go, here we go, here we go!
List to the songsters' cheer-ful lay, Hap-py, hap-py day, hap-py day.

ff




Come, fol-low. fol-low me, * We'll come, we'll come with glee. Hur-
rah! hur-rah! we're free! * We'll fol-low, fol-low thee. * *D.C.*

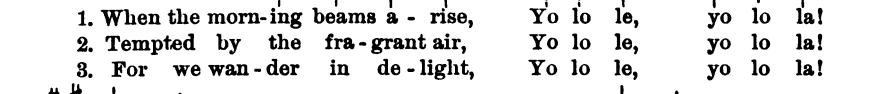
* *Da Capo. Return to the beginning, and end at Fine.*

WHEN THE MORNING BEAMS ARISE.


GERMAN.



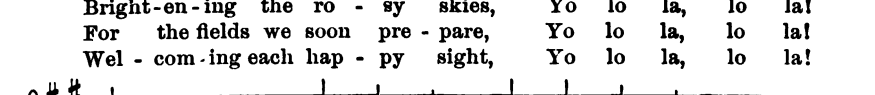
1. When the morn-ing beams a-rise, Yo lo le, yo lo la!
2. Tempted by the fra-grant air, Yo lo le, yo lo la!
3. For we wan-der in de-light, Yo lo le, yo lo la!



Bright-en-ing the ro-sy skies, Yo lo la, lo la!
For the fields we soon pre-pare, Yo lo la, lo la!
Wel-com-ing each hap-py sight, Yo lo la, lo la!



From the couch we quick-ly spring, I-dle sloth a-way we fling.
Glo-ry gilds the loft-y trees, Branches quiv-er in the breeze.
Joy-ful-ly our hearts ex-pand, View-ing thus our Fa-ther-land.



Yo lo lay, lo lay, lo la! Yo lo lay, Yo lo lay! Yo lo lay, lo la.

1st. *2d.*

144

145

8	e
7	d#
6	c#
5	b
4	a
3	g#
2	f#
1	e

KEY OF E.

SCALE OF E MAJOR.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
e f# g# a b c# d# e e d# c# b a g# f# e

1 7 6 5 4 3 2 1
e d# c# b a b c# d# e

Recite Pitch Names.

7	d#
6	c#
5	b
4	a

146 147 148 149

150

Ta Ta

151

152

Tä Tä Tē Tē

153

Tä fä Tä Tē

Tä-ä-ē

154

Tē fē Tä Tä Tē fē

Tä fä Tä fä Tē fē

Tä Tä Tē

155

Tä-ä Tē

Tä-ä-ē

Tä Tä Tē

Tä-ä-ē

156

Tä fä Tä fä Tē fē Tē fē

Tä-ä-änä

SING, GAILY SING.

GERMAN.



1. Sing! gai - ly sing! Let gladness round us sing! This lit - tle, sim - ple,
2. Sing! gai - ly sing! What joys in school do spring! The hap - py fac - es
3. Sing! loud - ly sing! What sports will evening bring! We'll jump and race, we'll
4. Sing! soft - ly sing! When dusky night doth fling Its shad - ows o'er our



cheerful lay, Shall be our hap - py song to - day: Sing! gai - ly sing.
 there we greet The kindly smiles we al - ways meet, Sing! sweet - ly sing.
 step and hop, We'll play at ball, at hop, or top; Sing! loud - ly sing.
 drowsy heads, In heavenly peace we'll seek our beds; Sing! soft - ly sing.

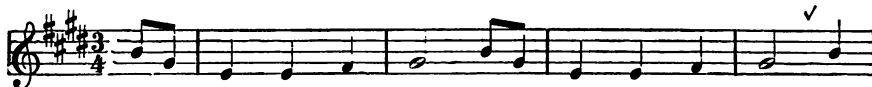


160 A



THE HARVEST SONG.

GERMAN.



1. Now mer - ri - ly shout, Let mu - sic ring out, All
2. And laugh - ing - ly come, To gay har - vest home, Sue,
3. And dan - cing trip on, Frank, Har - ry and John, And



air - i - ly ring - ing, All hap - pi - ly fling - ing, Its
 Fan - ny and An - na, With Cath - leen and Han - nah, And
 tread in mad pleas - ure, Such wild seem - ing meas - ure, As



bright fai - ry strain To wel - come the grain.
 hap - pi - ly glance At har - vest - ing dance.
 nev - er be - fore The har - vest was o'er.

160 B



O THE BOATING.

GERMAN.

Lively.

1. O the boat-ing, light-ly float-ing, Mer - ri - ly a - way;
2. Pain and troubles fleet like bub-bles Un - der-neath our keel;
3. Winds of sum - mer sigh and mur-mur, On the sleep - ing bay;



Gentle winds of summer, Softly sigh and murmur, On the sleeping bay.
 Care no longer teases, Sweet the whis'pring breezes Fresh and fragrant steal.
 Singing soft - ly to us, Songs to charm and woo us All the sun - ny day.

161



Tā Tā Tē Tā-ā Tē



Tā-ā ē Tā-ā Tē Tā-ā Tē

162



Tā-ā fā Tē-ē



Tā-ā-ā nā Tā Tē-ē-ē nē Tē

Tē-ē fē

163



Tā fā Tā fā Tā fā Tā-ā fā

164

Tă fă Tă fă Tē fē Tē fē Tă fă Tă fă Tē Tē fē

DAISY SONG.

1. Out in the meadows so fresh and so dew-y, Out in the meadows at
2. Out in the fields in the glo-ry of noon-tide, Out where the bees and the
3. Out in the fields when the bright sunshine fadeth, Gilding the hill-tops with

breaking of day, Op'n-ing their eyes at the first beam of sunlight, We
 but-ter-flies play, Thro' their white lids looking up in-to heaven, We
 lin-ger-ing ray, Clos-ing their eyes as the day's glo-ry di-eth, We

wish you good morrow, the dais-ies say; Gold-en and white in the
 love the bright sunshine, the dais-ies say; Gold-en and white in the
 wish you good - night, the dais-ies say; Gold-en and white in the

morn-ing light, We wish you good morrow, the dais-ies say.
 noon-tide light, We love the bright sunshine, the dais-ies say.
 sun-set light, We wish you good - night, the dais-ies say.

165

Tä-ä-nä Tä Tē Tä fä Tä-ē fē Tä-ä-nä Tä-ē

Tä fä Tä-ē fē Tä fä Tä-ē Tē-ē-nē Tä-ä-ē

166

Tē .Tä-ä-ē Tē - ä Tä fä Tē Tē

Tä Tä fä Tē-ē Tä fä Tä Tē fē Tē

167

168

169

170



HOW BEAUTIFUL AT EV'NING HOUR.

GERMAN.



1. How beau - ti - ful at ev'n - ing hour, Are na - ture's glo - ries
2. Now bright - ly beam - ing on her way, The moon as - cends the
3. And scat - tered o'er the heav'ns a - far, Move on with sweet ac -



seen! Soft breathes the wind on leaf and flow'r, And
 sky, How clear - ly gleams be - neath her ray, The
 cord, All through the night, star af - ter star, And



qui - et reigns se - rene, And qui - et reigns se - rene.
 for - est far and nigh, The for - est far and nigh!
 ev - er praise the Lord, And ev - er praise the Lord.

171



172



WHEN THE WIND BLOWS.

ENGLISH.



1. Oh, the danc - ing of the leaves, When the wind blows; Oh, the
2. Oh, the drift - ing of the snow, When the wind blows; Oh, the
3. Oh, the com - fort of the fire, When the wind blows; Oh, the



danc - ing of the leaves, When the wind blows; And the rush - ing of the
drifting of the snow, When the wind blows; Snowing in the cold moon -
com - fort of the fire, When the wind blows; While we hear the song and



trees, Shouting, shrieking on the leas, Like the sound of seething seas,
light, Fal - len trees hid under white, Like great ghosts they lie at night,
chat Of the ket - tle and the cat, And the crick - et on the mat,



When the wind blows, When the wind blows, When the wind blows!

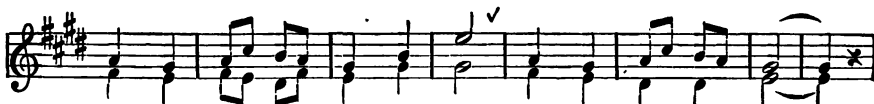
WELCOME DAISIES.



1. Wel-come, dais - ies, from your sleep, Snow has left the ground;
2. Wel-come, buds up - on the bough, Droop-ing o'er the eaves;



Win - ter's gone; you need not peep So tim - id - ly a - round.
 Though you're on - ly ba - bies now, You'll soon be grown-up leaves.



Wel-come, pale green vale and hills, Homes of bird and bee;
 Wel-come, soft, blue, sun - ny sky, Birds and blos-soms gay;



You, too, sil - ver plash - ing rill, That used to talk to me.
 Now you've come at last, do try A good long while to stay.



174

Tā Tā Tē Tā-ā Tē Tā-ā Tē Tā-ā-ā

THE BIRDS' BALL.

ENGLISH.

SOLO.

1. Spring once said to the Night-in-gale, I mean to give you birds a ball;
 2. Soon they came from bush and tree, Singing sweettheirsongs of glee;

Pray, ma'am, ask the bird-ies all, The birds and bird-ies great and small.
 Each one fresh from its co-sy nest, Each one dress'd in its Sunday best.

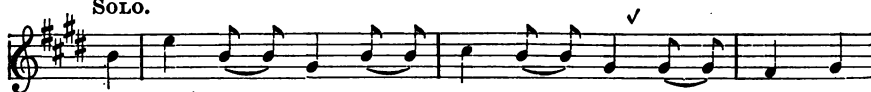
CHORUS.

Tra la la la la la Tra la la la la la

Tra la la la la la Tra la la la la Tra la la la la

Tra la la la la la Tra la la la la la.

SOLO.



3. The cuck-oo and wren they danced for life, The ra-ven

4. The wood-pecker came from his hole in the tree, And brought his

5. They danced all day till the sun was low, Till the moth-er



waltzed with the yel-low bird's wife, The awk-ward owl and the
bill to the com-pa-ny, For the cher-ries ripe, and the
birds pre-pared to go; Then one and all, both



bash-ful jay Wished each oth-er a ve-ry good-day.

ber-ries red, A ve-ry long bill, so the bird-ies said.

great and small, Flew to their nest from the bird-ies ball.

CHORUS.



Tra la la la la la, Tra la la la la la,



Tra la la la la la, Tra la la la la, Tra la la la la la,

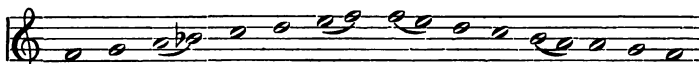


Tra la la la la la, Tra la la la la la.

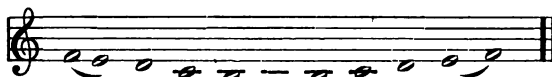
f	8
e	7
d	6
c	5
b \flat	4
a	3
g	2
f	1
e	7
d	6
c	5
b \flat	4
a	3

KEY OF F.

SCALE OF F MAJOR.



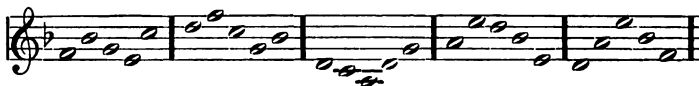
1 2 3 4 5 6 7 8 8 7 6 5 4 3 3 2 1
f g a b \flat c d e f f e d c b \flat a g f



1 7 6 5 4 3 4 5 6 7 1
f e d c b \flat a b \flat c d e f

Exercise for reciting Pitch Names.

175 176 177 178 179



184

Tā fā Tā Tē Tā fā Tā-ē

185

Tā Tā Tē-ē

186

Tā Tā fā Tē fē Tā Tā Tē

187

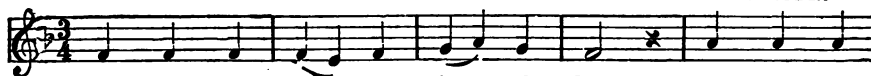
Tā Tā Tā-ā Tā Tā fā Tā-ā

188

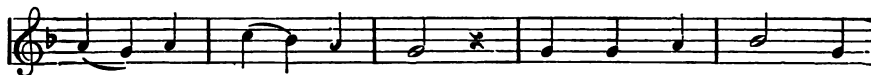
Tē - ā Tā fā Tē Tā-ā Tē - ā Tā fā Tē

MORNING HYMN.

HAYDN.



1. My God, how end - less is Thy love! Thy gifts are
 2. Thouspread'st the cur - tains of the night, Great guardian



ever - y morn - ing new; And morn - ing mer - cies
 of my sleep - ing hours; Thy sovereign word re -



from a - bove, Gent - ly dis - til like even - ing dew.
 stores the light, And quick - ens all my drow - sy powers.



Tā Tā Tē

Tā Tā fā Tē Tē



Tā Tā fā Tē-ē

WAKE, WAKE, 'TIS DAY.

GERMAN.

Animated.

1. Wake, wake, 'tis day, Ye who in slum - ber lay; A -
 2. Wake, wake, 'tis day, The hours fly swift a - way; We
 3. Wake, wake, 'tis day, Pur - sue your stead - y way; Put



wake to see the morn - ing light, A - wake in spi - rit
scarce - ly think that it is noon, When even - ing comes, a -
forth thy strong - est, no - blest powers, To use - ful - ness de -



free and bright, Wake, wake, 'tis day, Wake, wake 'tis day.
las, how soon; Wake, wake, 'tis day, Wake, wake 'tis day.
vote thy hours, Wake, wake, 'tis day, Wake! wake 'tis day.

190



Tä Tä Tē

Tä-ä-ē



Tä Tä Tē

191



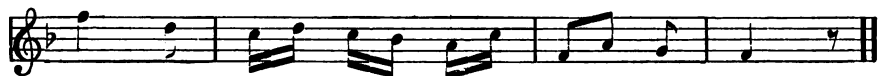
Tä Tä-ē Tē - ä Tä Tē-ē Tä fä Tä fä Tē Tē



192



Tä-ä Tē Tä fä Tä fä Tē



Tä fä Tä fä Tē fé

193

Tä fä Tä fä Tē fē Tē fē Tē fē Tē Tā zā fā nā Tä fä Tē fē Tē fē

Tē-ē-ē nē Tē Tā-ā-ā nā Tä fā Tē-ē-ē nē Tē fē

194

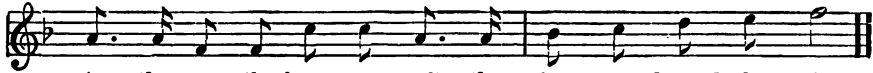
Tē Tä Tā-ē fē Tā-ā-ē Tā-ā-ē-ā-ā Tē

SUMMER.

1. Summer's here, summer's here, Hap - py birds are sing - ing,
 2. Chat - ter on, chat - ter on, Mer - ry lit - tle stream - let,
 3. Wel - come here, wel - come here, But - ter - cups and dais - ies,

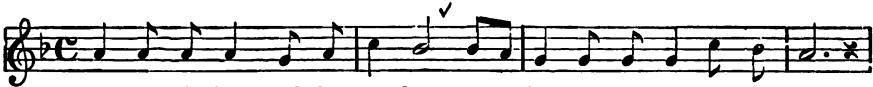
Loud and clear, loud and clear, Free from eve - ry care,
 Gush a - long, gush a - long, On thy spark - ling way,
 Far and near, far and near, Dot - ting mead and plain,

Now ap - pear, now ap - pear, Sweetest flow - ers spring - ing.
 Bring - ing cheer, bring - ing cheer, To each lit - tle flow'r - et,
 Till we're lost, till we're lost, In thy tang - ling maz - es.



As the gen - tle breez - es waft the fragrance through the air.
As it lifts its ti - ny head, and greets this sum - mer day.
Joy - ous - ly be - wildered in thy fai - ry - like do - main.

GREEN ARE THE HILLS.



1. Green are the hills and the meadows, In beauty the leaves deck the trees;
2. Come to the shad - ow - y pathways, And wander where breathings of balm,
3. Heart shall be heal'd that are wounded, While burdens no lon - ger an - noy;



Mu - sic is fill - ing the woodlands, And sweet is the o - dor - ous breeze.
Mingled with tunes of the brooklets, Float lightly through soli - tudes calm.
Si - lence to grief shall bring comfort, And mel - o - dy answer to joy.

195



Tē zē fē nē Tá Tā Tē zē fē nē Tā-ā Tē fē



Tā-ā Tē fē Tá fá ná Tā fá Tē fē Tā-ā

196



Tā fá Tā fá Tē Tē

Tā fá-ā Tā fá-ā

Tā-ā Tē



Tē-ē-ē nē

197

Tā fā Tā fā Tā-ā-ā nā Tā Tā-ā-ā nā

Tā-ā

198

199

200

201

Exercise 201 is in 4/4 time and consists of a single system. The melody is written on a treble clef staff with a key signature of one flat (Bb). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note C4, and a quarter note Bb3. The fourth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The fifth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The sixth measure contains a quarter note Bb2, a quarter note A2, and a quarter note G2. The seventh measure contains a quarter note F2, a quarter note E2, and a quarter note D2. The eighth measure contains a quarter note C2, a quarter note Bb1, and a quarter note A1. The exercise ends with a double bar line.

202

Exercise 202 is in 3/8 time and consists of a single system. The melody is written on a treble clef staff with a key signature of one flat (Bb). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note C4, and a quarter note Bb3. The fourth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The fifth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The sixth measure contains a quarter note Bb2, a quarter note A2, and a quarter note G2. The seventh measure contains a quarter note F2, a quarter note E2, and a quarter note D2. The eighth measure contains a quarter note C2, a quarter note Bb1, and a quarter note A1. The exercise ends with a double bar line.

203

Exercise 203 is in 2/4 time and consists of two systems. The melody is written on a treble clef staff with a key signature of one flat (Bb). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note C4, and a quarter note Bb3. The fourth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The fifth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The sixth measure contains a quarter note Bb2, a quarter note A2, and a quarter note G2. The seventh measure contains a quarter note F2, a quarter note E2, and a quarter note D2. The eighth measure contains a quarter note C2, a quarter note Bb1, and a quarter note A1. The exercise ends with a double bar line.

204

Exercise 204 is in 6/8 time and consists of three systems. The melody is written on a treble clef staff with a key signature of one flat (Bb). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note C4, and a quarter note Bb3. The fourth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The fifth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The sixth measure contains a quarter note Bb2, a quarter note A2, and a quarter note G2. The seventh measure contains a quarter note F2, a quarter note E2, and a quarter note D2. The eighth measure contains a quarter note C2, a quarter note Bb1, and a quarter note A1. The exercise ends with a double bar line.

WHAT SAY THE BIRDS.



1. What do the birds of the green-wood say? Tra la la tra la
2. Have they a lan-guage, an an-swering tone? Tra la la tra la
3. Yes there are voi-ces by us un-heard; Tra la la tra la



la tra la la la la la, Sing-ing their car-ols the live-long
 la tra la la la la la, Breathing its mu-sic for them a-
 la tra la la la la la, Plain to the ear of the war-bling



day; Tra la tra la la la tra la la la la la.
 lone; Tra la tra la la la tra la la la la la.
 bird; Tra la tra la la la tra la la la la la.

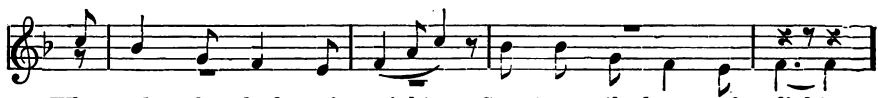
THE PURE AND CHEERFUL SMILE.



1. What makes the morn's fair beam, Fair-er and lov-lier seem, A
2. Who hears the thun-der roll, Calm with a tran-quil soul? The
3. He who in scenes of joy, Would life's quick hours employ, Must



heart that's free from guile, A heart that's free from guile;
 heart that's free from guile, The heart that's free from guile;
 have no heart of guile, Must have no heart of guile;



What makes the shades of night Sweet as the beams of light.
 What turns the en-vi-ous dart Back to its own false heart.
 Then come what-ev-er may His looks will still be gay.



The pure and cheer - ful smile, The pure and cheer - ful smile.
 The pure and cheer - ful smile, The pure and cheer - ful smile.
 And wear a cheer - ful smile, And wear a cheer - ful smile.

205



206



207

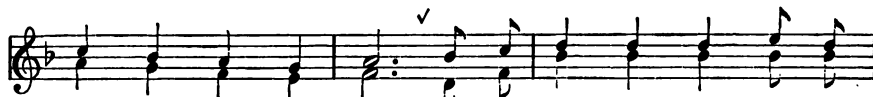


THE ROBIN.

Arr. from the GERMAN.



1. In the tall elm tree sat the Rob - in bright, Thro' the
 2. For the fields were green and the trees were glad, And the



rain - y A - pril day, And he ca - roll'd clear with a
 bliss - ful life that stirr'd, In the earth's wide breast was as



pure de - light, In the face of the sky so gray, And the
 full and warm, In the heart of the lit - tle bird, But the



silver - y rain through the blossoms dropp'd, And fell on the Rob - in's
 sun dropp'd down in the qui - et west, And he hush'd his song at



coat, But this brave red breast still never stopp'd Pip - ing his tune - ful note.
 last, As na - ture soft - ly sank to rest, And the twilight gathered fast.

208



209 A



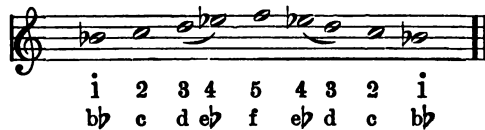
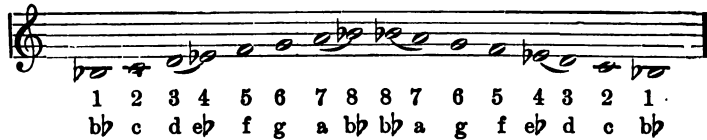
209 B



5	f
4	eb
3	d
2	c
1	bb
7	a
6	g
5	f
4	eb
3	d
2	c
1	bb

KEY OF Bb.

SCALE OF Bb MAJOR.



Recite Pitch Names.



215



216

Tā Tā Tē Tē

217

Tā Tā fā Tē Tē

218

Tā-ā Tē Tā-ā Tē Tā-ā-ē

219

Tā Tā Tē Tā Tā Tē Tā-ā-ē

220 A

Tā Tā fā Tē Tē fē

Tā fā Tā fā Tē fē Tē fē

220 B

Tē - ā Tā Tē Tē - ā Tā Tē Tā-ā Tē

Tā-ā-ē Tā-ā fā Tē Tā-ā-ē

221



SUNRISE.

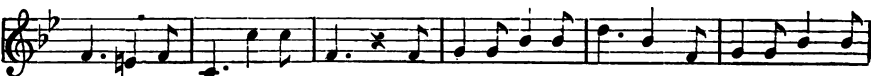
GERMAN.



1. Morn-ing beau-ty ten - der Dawns in ros - y ray: Praise the source of
2. Rip-pling brook that crisp - eth O'er a peb-bly way; Thus its wave-lets



222

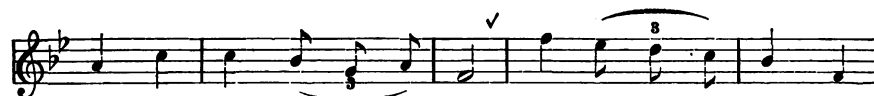




THE GREENWOOD.



1. Come, come to the greenwood, Come mer-ri-ly now, Where rip-ple sweet
2. Come, come to the greenwood, Come mer-ri-ly now, Where hid-eth the



foun-tains, Where trem-bles the bough, Wheresing-eth the zeph-yr
vio-let Fair 'neath the green bough, There thro' the warm noon-tide



light danc-ing a-long, Then sing-eth the as-pen to his song.
we'll cheer-ful-ly stray, While ring lit-tle ech-oes of our lay.

WELCOME TO SPRING.

GERMAN.



1. I'm ve-ry glad the Spring is come, The sun shines out so bright,
2. I like to see the dai-sy, and The but-ter-cups once more,
3. The fish-es in the lit-tle brook, Are jump-ing up on high,
4. There's not a cloud up-on the sky There's nothing dark or sad,



The lit - tle birds up - on the tree are sing - ing with de - light;
 The prim - rose and the cow-slip too, and ev' - ry pret - ty flower;
 The lark is sing - ing sweet-ly as he mounts in - to the sky;
 I jump and scarce know what to do, I feel so ve - ry glad.



The young grass looks so fresh and green, the lambkins sport and play,
 I like to see the but - ter - fly flut - ter her paint - ed wing,
 The rooks are building up their nest up - on the tall elm tree,
 God must be ve - ry good, in - deed, who made each pret - ty thing,



And I can skip and run a - bout as mer - ri - ly as they.
 And all things seem just like my - self so glad to see the spring.
 And eve - ry thing as bu - sy and as hap - py as can be.
 I'm sure we ought to love Him much for bringing back the spring.

224



Tä fä Tē fē Tē fē Tā-ā-ā nā

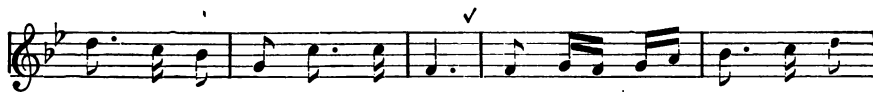


Tē zē fē nē Tā

225



Tē Tā Tā Tē Tā-ā fā Tē Tā Tā-ē



Tā Tā-ē fē Tā-ā-ē Tā Tā fā Tē fē Tā-ā fā Tē



226



227



228



229



230



[illegible]

The first system of the musical score for 'The Bird Song' is written in treble clef with a key signature of one flat (B-flat). It consists of four measures. The first measure contains a half note G4 and a half note F4. The second measure contains a half note E4 and a half note D4. The third measure contains a half note C4 and a half note B3. The fourth measure contains a half note A3 and a half note G3. The system ends with a double bar line.

233

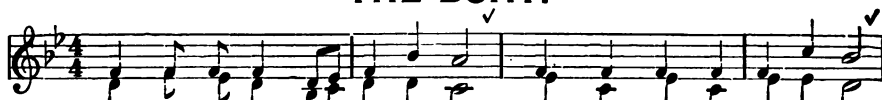


The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one flat (B-flat). It consists of eight measures. The melody is primarily composed of quarter and eighth notes, with some rests. A 'v' (accusato) marking is placed above the eighth measure. The system concludes with a double bar line.

234



THE BOAT.



1. Ho for a boat on some sweet lake, There the breeze we love to take;
 2. Calm - ly our boat will float along, Sweet-ly we'll scent the fragrance strong;



- When we feel the sum - mer rays, Then we sing our mer - ry lays.
 Borne on thy breeze that's passing by, Fresh from the blooming orchards nigh.

235



236



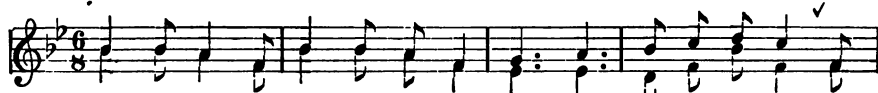
237



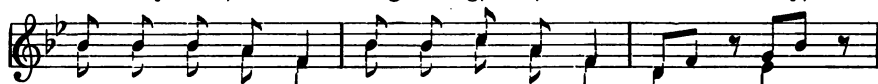


JOHNNY STOUT.

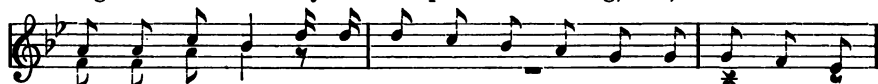
ENGLISH.



1. Johnny Stout went out a gun-ning, Hi, ho! dal de ral day, He
2. Johnny tried a - gain his gun-ning, Hi, ho! dal de ral day, And
3. Johnny said, I'll leave off gun-ning, Hi, ho! dal de ral day, For



shot at a rab - bit while it was run - ning, Hi, ho!
 shot at a squirrel while it was run - ning, Hi, ho!
 things that I shoot they still keep on run - ning, Hi, ho!



dal de ral day; But the rab - bit kept run - ning for all Johnny's
 dal de ral day; But the squir - rel kept run - ning for all Johnny's
 dal de ral day; Ver - y soon he was run - ning a - way from his



gunning, And nev - er a bit stopp'd he. Oh! John - ny felt
 gunning, And nev - er a bit stopp'd he. Oh! John - ny felt
 gunning, And nev - er a bit stopp'd he. He came home quite



sad, but the rab-bit felt glad, And a - way from John-ny did flee.
 sad, but the squirrel felt glad, And a - way from John-ny did flee.
 glad, tho' the gunning was bad, So no one was kill'd do you see.



LIGHT AND GAY UPON OUR WAY.

GERMAN Air.



1. Light and gay up - on our way, With a trust - y staff we stray;
2. Trees o'er head, and grass to tread. All a - round our path are spread;



Blos - soms fair, balm - y air, greet us ev' - ry - where.
Sun - shine gay, for - ests grey, Cheer us on our way.



Leaves are green and flow'rs are gay, Whisp'ring low they seem to say,
Earth is rich and fair and wide, Stay we not for time and tide,



Hap - py throng moves a - long, To a mer - ry song,
But with song move a - long, In a hap - py throng,

Tra la la la la la la, Tra la la la la la,

Tra la la la la la la, Tra la la la la.

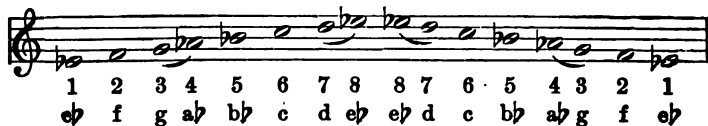
240

Exercise 240 consists of two staves. The first staff is in 3/4 time and the second staff is in 4/4 time. Both are in B-flat major.

241

Exercise 241 consists of two staves. The first staff is in 3/4 time and the second staff is in 4/4 time. Both are in B-flat major.

8	e ^b
7	d
6	c
5	b ^b
4	a ^b
3	g
2	f
1	e ^b
7	d
6	c
5	b ^b
4	a ^b

KEY OF E^b.SCALE OF E^b MAJOR.

Class Recite Pitch Names.

242 243 244 245 246



247



Tā Tā Tē Tē

248



Tā fā Tā fā Tā-ā

Tā fā Tā fā

249



Tē Tā Tā Tē

Tā-ā Tē Tā-ā Tē

250



Tē Tā-ā fā Tē Tē Tā-ā Tē Tē-ē nē Tā-ā-ā nā Tā-ā-ā nā



Tā-ā fā

Tā-ā Tē-ē

251



LAZY MARTIN.

ENGLISH.



1. On a plea - sant sum - mer day, As a - mid the new-made hay,
2. Two and two in si - lence whist, Like the Fates with nimble wrist,
3. Mar - tin wakes and tugs and strains, But in fet - ters still re - mains,



Laz - y Mar - tin slum-b'ring lay, And thought no shepherds nigh him,
 Hay ropes they did smil ing twist; Then drew their toils a - round him,
 'Mid the mocking nymphs and swains, And none comes nigh to ease him,



Four fair lass-es came that way, And sat them - selves be - side him.
 And be-fore he could re - sist, Both hand and foot they've bound him.
 Till an ass doth eat his chains, And so at length re - lease him.

252



253

Tā-ā Tē Tā-ā-ē

Tā-ā fā Tē

254

Tē - ā fā Tā Tē Tā-ā-ē Tē - ā fā

IN SPRING.

1. Now win - ter's gone and spring comes on; The flow'r - ing
2. From sun - ny heath we cull a wreath, In green - est

ma - ple, The peach and ap - ple, In rich - est bloom, Shed
mead-ow We twine, in shad - ow, Of spread - ing tree, In

sweet per - fume, In rich - est bloom, Shed sweet per-fume.
joy and glee Of spread - ing tree In joy and glee.

255

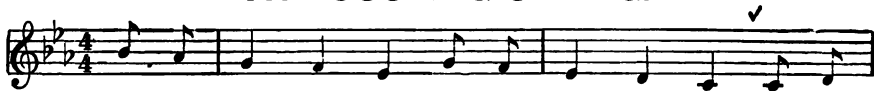
Tā Tā Tē Tā-ā-ē

Tā-ā-ā-ā-ā-ā

256



THE COOLING SPRING.



1. O a good - ly thing is the cool - ing spring, By the
2. And as pure as heav'n is the wa - ter giv'n, And the
3. Let them say 'tis weak, but its strength I'll seek, And re-
4. O I love to drink from its foam - ing brink, Of the



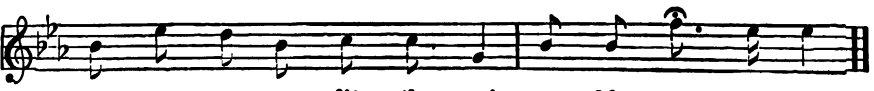
rock where the moss doth grow; There is health in the tide, And there's
stream is for - ev - er new; 'Tis dis - till'd in the sky, And it
joice while I hold its sway; For its mur - mur to me is the
bub - bling, the cool - ing spring, For the drops that shine shall be



mu - sic beside, In the brook - lets bound - ing flow,
drops from on high, In the show'r and gen - tle dew,
ech - o of glee, And it laughs as it bounds a - way,
ev - er mine, And its praise, its praise I'll sing,



Mer - ry mer - ry lit - tle spring, spar - kle on, spar - kle on,



Mer - ry, mer - ry lit - tle spring spar - kle on for me

257



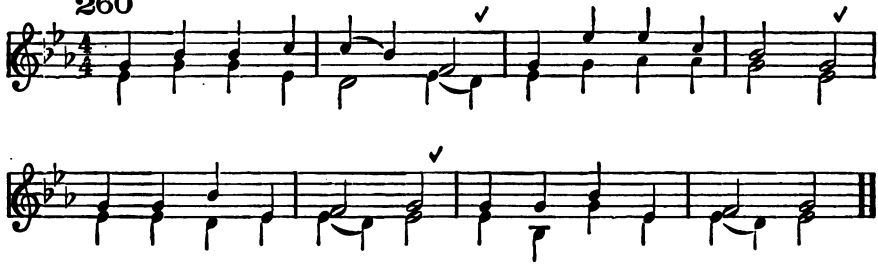
258



259



260



261



262



263



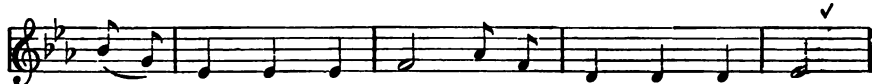


OH COME, MAIDENS, COME.

GERMAN.



1. Oh come, maid - ens, come, o'er the blue roll - ing wave,
2. Wake the cho - rus of song, and our oars shall keep time,
3. See the helmsman look forth to the bea - con light isle,
4. And when on life's o - cean we turn our slight prow,



The love - ly should still be the care of the brave.
 While our hearts gent - ly beat to the mu - si - cal chime.
 So we shape our heart's course by the light of your smile.
 May the light - house of hope beam like this on us now.



Tranca - dil - lo, Tranca - dil - lo, Tranca - dil - lo, dil - lo, dil - lo, dil - lo,

Repeat pp

With moonlight and star - light, we'll bound o'er the bil - low.
 With our oar - beat and heart - beat, we'll bound o'er the bil - low.
 With love - light and smile - light, we'll bound o'er the bil - low.
 With hope - light and true - light, we'll bound o'er the bil - low.

265



266

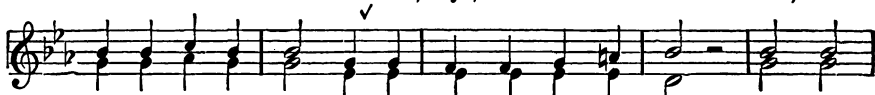


DIP, BOYS, DIP THE OAR.

SARONA.



1. 'Tis moonlight on the sea, boys, Our boat is on the strand; She
2. The Zephyrs woo the spray, boys, Their laughter fills the air; We'll
3. What tho' the dark rocks frown, boys, Their home is on the shore; When



bids us all be free, boys, And seek a fair - er land. Dip, boys,
bid them wake our song, boys, And steal a - way our care. Dip, boys,
fair - er lands ap - pear, boys, Our dan - ger will be o'er. Dip, boys,



dip the oar, Bid fare - well to the dusk - y shore;



Free - dom ours shall be, As we cross the deep blue sea.



WITH LAUGH AND SONG.

GERMAN.



1. With laugh and song we bound a long, A mer-ry mak-ing,
2. Here's a sparkling stream, where the sun's bright gleam, So light-ly dancing,
3. Bid care away on this hap-py, hap-py day, And loud-ly sing-ing,



pleas-ure tak-ing, hap-py, hap-py throng; Our hearts as gay as this
gai-ly glanc-ing, like a jew-el's beam. And the lark's wild note from its
pleas-ure bring-ing, with our joy-ous lay, In leaf-y bow'rs 'mid the



bright sun-ny day, With laugh-ing let us make the hills re-sound Then
swell-ing throat, With mock-ing ech-oes back the joy-ful sound. Then
bloom-ing flow'rs, We'll wan-der 'neath the pleasant summer sky. Then

Ha, ha, laughing gai - ly, ha, ha, ha, laugh a - gain, ha. ha,

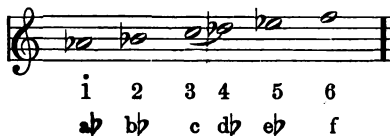
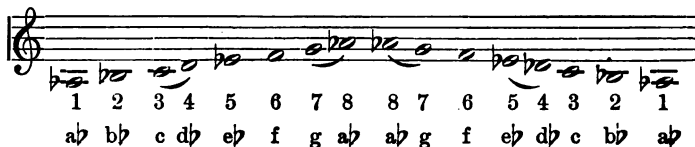
ha, ha, ha, ha, ha ha, ha, Then ha, ha, laughing gai - ly,

cres. *f* ha, ha, ha, With laughing let us make the hills re - sound.

269

270

6	f
5	e \flat
4	d \flat
3	c
2	b \flat
1	a \flat
8	i
7	g
6	f
5	e \flat
4	d \flat
3	c
2	b \flat
1	a \flat

KEY OF A \flat .SCALE OF A \flat MAJOR.

Class Recite Pitch Names.

271 272 273 274 275



280



BEAUTY EVERYWHERE.

GERMAN.

Softly.

1. Where the rose is blush - ing, Pure and sweet and fair,
2. Where the storm is roll - ing, Dark - ly through the air,
3. In the sand - y des - ert, Birds of plum - age rare,
4. Eve - ry pros - pect show - eth, Some - thing rich and rare,



Joy with-in us gush-ing, Greeteth beauty there, Greeteth beauty there.
 Pear - ly snow des - cending, Scatters beauty there, Scatters beauty there.
 Shed around the trav' - ler, Beauty ev - en there, Beauty ev - en there.
 And the true heart find - eth, Beauty eve-ry-where, Beauty eve-ry-where.

281



282



283

Tē Tā Tā Tē Tā-ā-ē Tā-ā Tē Tā-ā-ē Tā-ā Tē

Tā-ā-ē Tā-ā-ē-ā-ā Tē

PLEASANT FACES.

1. Tell me what's your se - cret, Pleas - ant fa - ces tell;
 2. We will tell you glad - ly, For we love to see,
 3. Where the pure af - fec - tions, Blossom day by day,

Whith - er shall I seek it? O - ver hill and dell,
 Eve - ry home made hap - py, By our min - is - try;
 There you'll learn the les - son Plain as words can say;

O - ver plain and o - cean, O'er the world I'd roam,
 Look, and you will find it, Where good thoughts a - bound,
 Love makes hap - py fa - ces, On earth and in heaven,

For I want to see it, Bloom in eve - ry home.
 In the heart our se - cret ev - er may be found.
 And this is the se - cret to all free - ly given.

284

Tā-ā-ā Tē Tā-ā-ā



Tä-ä-ä-ä Tē

285



Tä-ä-ä nä Tä Tē Tä-ä-ä nä Tä Tē Tä-ä-ä nä Tä fā Tē fē Tä-ä Tē



Tä-ä-ä nä Tä Tē

Tä fā Tä fā Tē fē Tä-ä-ä

286



287



288



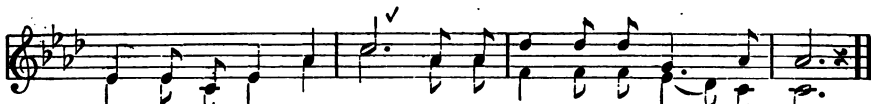
THE CRYSTAL SPRING.



1. Give me a draught from the crys-tal spring, When the burn-ing sun is
2. Give me a draught from the crys-tal spring, When the cool - ing breez - es
3. Give me a draught from the crys-tal spring, When the win - try winds are



high; When the rocks and the woods their shad - ows fling, Where the
 blow; When the leaves of the trees are with - er - ing, From the
 gone; When the flow'rs are in bloom, and the ech - oes ring From the

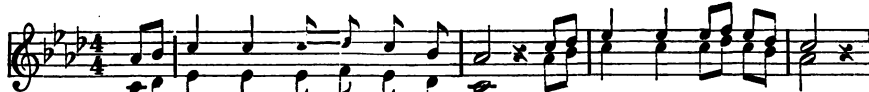


pearls and the peb-les lie, Where the pearls and the peb - les lie.
 frost or the fleec - y snow, From the frost or the fleec - y snow.
 woods or the ver - dant lawn, From the woods or the ver - dant lawn.



FLOWERS OF MAY.

GERMAN.



1. The love-liest time of all the year, Is sweet and sun-ny May;
2. The gales that fan the gar-den bow'rs, While pass-ing on their way;
3. 'Tis then the songsters of the grove, Pour forth their joy-ful lay;
4. To crown our mer-ry May-day queen, We'll weave a gar-land gay;



'Tis then the flow'rs be-deck the fields, With col - ors bright and gay;
 Are la - den with a sweet per - fume, Of flowers of love - ly May;
 In sweet - est notes of mel - o - dy, To cheer us on our way;
 Of flow - ers sweet and love - ly hued, E're they shall fade a - way;



Then flowers of May, Oh has - ten on your way, Your
 Then flowers of May, Oh has - ten on your way, Your
 Then songsters of May, Oh has - ten on your way, Your
 Then flowers of May, Oh has - ten on your way, Your



col - ors bright are our delight, When the win - ter's passed a - way.
 col - ors bright are our delight, When the win - ter's passed a - way.
 mu - sic sweet we love to greet, When the win - ter's passed a - way.
 col - ors bright are our delight, When the win - ter's passed a - way.

291





IN THE FIELDS OF HEAVEN.

ENGLISH.

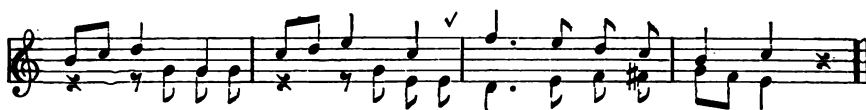


1. In the fields of heav - en, Ma - ny stars are gleam - ing,
 2. Fed by rains and sun - shine, Grass and grain are grow - ing,
 3. In the clouds a - - bove us, Hear the thun - der roar - ing,



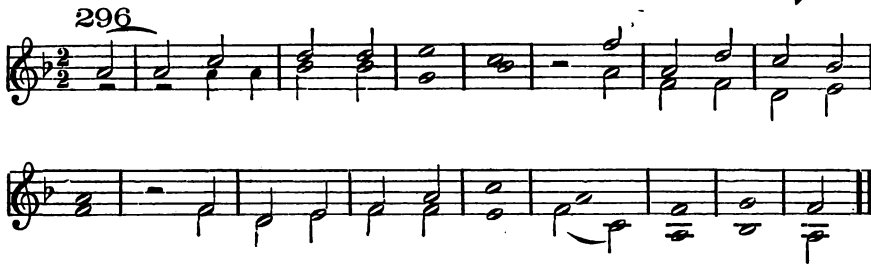
Thousands more are beaming, Un - heeded, ungreet - ed by me or thee.
 Fruits are rich - ly glowing, To nourish and cher - ish both me and thee.
 See the tempest pouring, Ap - pall - ing and fall - ing, on me and thee.

294



295





THERE IS BEAUTY EVERYWHERE.

GERMAN.



1. There is beau - ty in the skies at eve - ning, There is
 2. There is beau - ty in the roll - ing riv - er, There is
 3. There is beau - ty in the joy - ous spring-time, There is



beau - ty in the noon - day bright. There is beau - ty in the
 beau - ty in the spark - ling rill, There is beau - ty in the
 beau - ty when the bright leaves fall, There is beau - ty in the



ra - diant morn - ing, There is beau - ty in the si - lent
 lof - ty moun - tain, There is beau - ty in the ver - dant
 storms of win - ter, There is sum - mer beau - ty more than



night, There is beau - ty, there is beau - ty ev' - ry - where.
 hill, There is beau - ty, there is beau - ty ev' - ry - where
 all, There is beau - ty, there is beau - ty ev' - ry - where

HARK, THE LITTLE BIRDS.

ROUND FOR TWO PARTS.

The Following Four Rounds are English.

Two staves of music in G major, 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The music is a round for two parts. The first part starts with a quarter rest, then a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. The second part starts with a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. The first part ends with a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. The second part ends with a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. There are repeat signs at the end of each staff. Above the first staff, there is a checkmark and an asterisk. Above the second staff, there is a checkmark.

Hark, the lit - tle birds are sing - ing, On the boughs their sweet song.

And the mer - ry bells are ring - ing, Dong ding dong, Dong ding dong.

MERRILY ON WE RIDE.

ROUND FOR TWO PARTS.

Two staves of music in G major, 3/8 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The music is a round for two parts. The first part starts with a quarter rest, then a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. The second part starts with a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. The first part ends with a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. The second part ends with a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. There are repeat signs at the end of each staff. Above the first staff, there is a checkmark and an asterisk. Above the second staff, there is a checkmark.

Mer - ri - ly, mer - ri - ly, on we ride, Laugh - ing and

car - oll - ing side by side, Ho, ho! ho, ho! la la la la la.

MUSIC, SWEET MUSIC.

ROUND FOR TWO PARTS.

Two staves of music in G major, 3/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The music is a round for two parts. The first part starts with a quarter rest, then a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. The second part starts with a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. The first part ends with a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. The second part ends with a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. There are repeat signs at the end of each staff. Above the first staff, there is a checkmark and an asterisk. Above the second staff, there is a checkmark.

Mu - sic, sweet mu - sic, thy prais - es we'll tell, loud - er and

louder our prais-es shall swell, Till in full har-mo - ny feel we thy spell.

OVER HILL, OVER DALE.

ROUND FOR TWO PARTS.

Two staves of music in G major, 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The music is a round for two parts. The first part starts with a quarter rest, then a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. The second part starts with a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. The first part ends with a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. The second part ends with a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. There are repeat signs at the end of each staff. Above the first staff, there is an asterisk. Above the second staff, there is a checkmark.

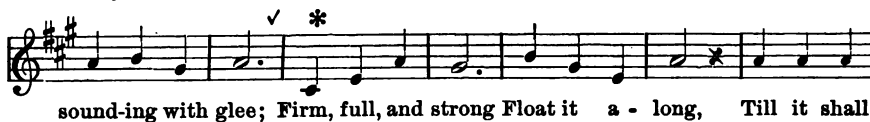
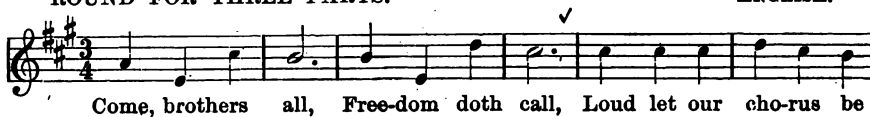
Ov - er hill, ov - er dale, Thro' the bush, thro' the brier,

Ov - er park, ov - er pale, Thro' the flood, thro' the fire.

COME, BROTHERS ALL.

ROUND FOR THREE PARTS.

ENGLISH.



'TIS HUM DRUM.

ROUND FOR THREE PARTS.

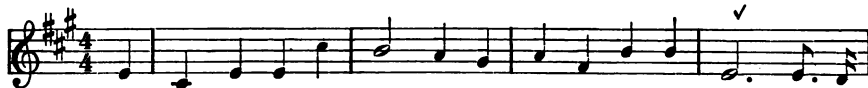
HARRINGTON.



COME MIRTH.

ROUND FOR THREE PARTS.

ENGLISH.



Come Mirth, thou foe of sigh - ing, Bring all thy joy and train, All thy



bliss im - part to each sad, heav-y heart, And ban - ish care and



pain; Bring all thy best com-pan - ions, Poor mor - tal's kind - est



friends, Bring ro - sy health the tru - est wealth that temperance a -



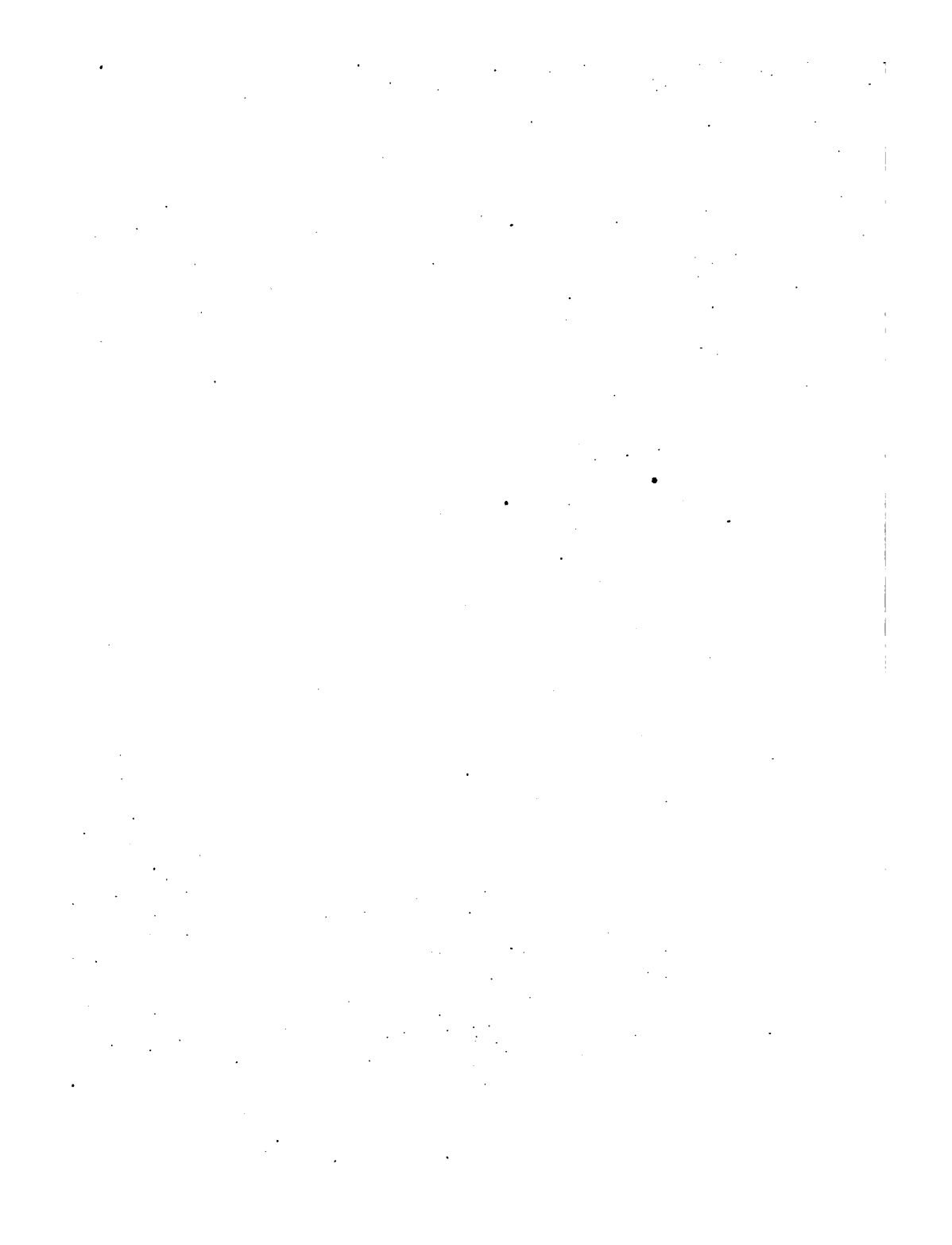
tends, And lead with the con - tent - ment; Thy

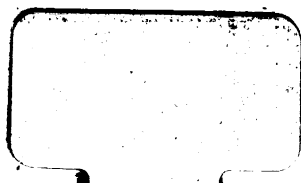


own twin sis - ter true, Each the hap - py child of a



child un - de-filed, That en - vy nev - er knew.





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